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THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES,  
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**M**DLE. TITIENS and **M**DLE. ADELINA PATTI  
at Mr. BENEDICT'S ANNUAL GRAND MORNING CONCERT, in the  
ST. JAMES'S HALL, on SATURDAY, June 20th, who will sing for the first time together  
"Sull' Aria," Mozart's celebrated Duet from "Nozze di Figaro."

**M**DLE. CHRISTINE NILSSON and **M**DLE. CLARA  
LOUISE KELLOGG will appear together, with the most eminent Artists of  
the Two Grand Operatic Establishments, at Mr. BENEDICT'S GRAND MORN-  
ING CONCERT, ST. JAMES'S HALL, SATURDAY, June 20th. To commence at Half-  
past One o'clock. Stalls, 21s.; Reserved Seats, 10s. 6d.; Area, 5s. Tickets at the  
principal Libraries and Musicians; at Mr. Austin's Ticket Office, 23, Piccadilly;  
and at Mr. Benedict's, 2, Manchester Square.

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**M**DLE. MARIA STRINDBERG'S FIRST EVEN-  
ING CONCERT, on MONDAY, May 25th (commencing at Half-past Eight  
o'clock), at No. 18, WIMPOLE STREET, CAVENDISH SQUARE (by the kind permission of  
Professor Georgii). Vocalists—**M**Dle. Enequist, Fraulein Mehlhorn, Miss Holland,  
Miss Wagner, Mr. Trelawny Cobham, Herr Wallenreiter, and Mr. F. A. Bridge.  
Instrumentalists—Pianoforte: Miss Regne, Signor Bianchi, Signor Raimo, and  
**M**Dle. Strindberg; Violin, Signor Resigari; Violoncello, M. Albert. Conductors—  
Mr. Benedict, Signor Raimo, and Signor Bianchi. Tickets, 10s. 6d. and 5s. each, to be  
had of Messrs. Lamborn Cook & Co., 62, New Bond Street, and of **M**Dle. Strindberg,  
at No. 18, Wimpole Street, Cavendish Square.

BEETHOVEN ROOMS, 27, HARLEY STREET.

**M**ISS CLINTON FYNES has the honour to announce  
that her SIXTH and LAST PIANOFORTE RECITAL (Series of Six),  
will take place on WEDNESDAY MORNING, June 3rd. To commence at Three o'clock.  
Tickets—Single, 5s.; Reserved Seats, 7s. To be had at Austin's Ticket Office, St.  
James's Hall; and of Miss Clinton Fynes, 27, Harley Street.

**M**ADAME RABY BARRETT begs to announce that  
her ANNUAL MORNING CONCERT will take place at St. George's  
Hall, Tuesday, June 2nd.

**M**ISS STEELE'S CONCERT at HANOVER SQUARE,  
WEDNESDAY EVENING, June 10th. Mesdames Carola, Doria, Talbot Cherer,  
Steele, and Kingdon; Messrs. Cummings, Lewis Thomas, Balsir Chatterton, John  
Thomas, Macfarren, Regondi, and Carrods. Conductor, Mr. Lindsay Sloper.  
Stalls, 7s.; Tickets, 5s., at the Rooms, and of Miss Steele, 23, Upper Gloucester  
Place, Dorset Square.

**F**RAULEIN MEHLHORN begs to announce her  
SOIREE MUSICALE, at 18, CAVENHILL, Hyde Park (by kind permission),  
on FRIDAY, May 29th, at half-past Eight o'clock. Vocalists—**M**Dle. Valentini,  
**M**Dle. Angele, and Fraulein Mehlhorn, Signori Agretti and Caravoglia. Instru-  
mentalists—**M**Dle. Strindberg, Signori T. Mattel, Resigari, Giulio Regondi, and  
Herr Oberthur. Conductors—Mr. Benedict and Herr W. Ganz. Tickets One  
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**S**IGNOR CATALANI'S MATINEE MUSICALE,  
at his residence, 59, QUEEN ANNE STREET, CAVENDISH SQUARE, WEDNESDAY,  
May 27th. Programme—Ballad, "In the Woodlands" (**M**Dle. Luigia Léali)—L.  
Léali; Mazurka, "Belinda" (Signor Catalani)—Catalani; Duo from "Ernani"  
(**M**Dle. Léali and Signor Gualtieri)—Verdi; Melody, "Softly Day is Dawning"  
(**M**Dle. Léali)—Catalani; Galop, "Now or Never" (Herr Coenen)—Coenen; Song,  
"Er non m'amava" (Signor Gualtieri)—Guercia; Song, "Il Pescatore" (**M**Dle.  
Léali)—Pissuti; Scena, "Piano Piano" ("Softly Sighs") (**M**Dle. Léali)—Weber.  
Tickets of Duncan Davison & Co., 244, Regent Street.

**O**RGAN PERFORMANCE OF CLASSICAL AND  
MODERN MUSIC by MASTERS CHARLES and ARTHUR LE JEUNE, at  
St. George's Hall, May 28th, Eight o'clock. The Programme will be varied  
with Pianoforte and Vocal Music. Tickets, 5s., 3s., 2s., and 1s., to be had of  
Chappell & Co., New Bond Street; Keith & Prowse, Cheapside, and at the Hall.

**R**OYAL ACADEMY OF MUSIC.—In consequence of  
the sudden withdrawal of all pecuniary aid from Her Majesty's Government,  
it was resolved at a general meeting of the Directors, Subscribers, and Professors of  
the Institution, on the 2nd inst., to make an appeal to the general public, with a view  
to raise an adequate fund for the future provision of the Institution. A SUBSCRIP-  
TION LIST has therefore been opened at MESSRS. COUTTS' BANK, 59, Strand;  
and the names of those who are willing to become contributors, either as annual  
subscribers or as donors, will be received and duly acknowledged by the Secretary of  
the Institution.

ROYAL ACADEMY OF MUSIC,  
4, Tenterden Street, Hanover Square.

By order J. GIMSON, Secretary.

**O**PERATIC SINGING CLASSES for Training Pupils  
(Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the  
direction of Maestro CATALANI, who is making preparation for the formation of an  
Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen  
Anne Street, Cavendish Square.

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By F. C. A. RUDALL.

Gaily over the bounding sea. Barcarolle . . . . .	3 6
My sunny Gascon shore . . . . .	3 6
Serenade . . . . .	3 6

London: WILLIAM CZERNY, 81, Regent Street, W.

**MADAME CZERNY,**  
Soprano.

ALL APPLICATIONS RELATING TO  
CONCERT ENGAGEMENTS AND LESSONS

TO BE ADDRESSED TO  
81, REGENT STREET, W.

**M**ISS BESSIE EMMETT will sing GUGLIELMO's cele-  
brated Ballad, "THE LOVER AND THE BIRD," at Chichester, To-morrow

**M**ISS EMILY SPILLER will sing GUGLIELMO's new  
Ballad, "BREATHE NOT THAT NAME" (composed expressly for her),  
at all her engagements this Season.

**M**ISS ROBERTINE HENDERSON will sing—26th  
inst., at Mr. F. Westlake's Concert, Beethoven Rooms; June 18th, St. George's  
Hall; 23rd, Mrs. John Macfarren's Matinée, St. James's Hall; 27th, Mr. Marshall  
Bell's Matinée, Beethoven Rooms. All communications relative to engagements to be  
addressed to her residence, 19, Newman Street, W.

**M**ISS ROSE HERSEE will sing her admired song, "A  
DAY TOO LATE," at **M**Dle. Sedlitzek's Matinee Musicale, at Dudley  
House (by kind permission of Earl Dudley), on Tuesday, June 9th.

**M**ISS JENNY PRATT will sing BENEDICT's admired  
song, "ROCK ME TO SLEEP," at St. George's Hall, May 25th.

**M**ISS BERRY-GREENING will sing "THE SONG-  
STERS OF SPRING" (composed expressly for her by ALFRED CARMER) at  
her Matinée, at the Hanover Square Rooms, June 5th.

**M**ISS BERRY-GREENING begs to announce that she  
is now in Town for the Season, and that she has resumed her Private Lessons  
and Classes as usual. Miss Berry-Greening's Matinée will be held, under dis-  
tinguished patronage, at the Hanover Square Rooms, June 5th. Letters relative to  
Concert Engagements, Private Parties, Lessons, etc., should be addressed care of  
Messrs. CHAPPELL, 50, New Bond Street, W.

**M**ISS CLINTON FYNES requests that all communi-  
cations respecting Concerts, Pianoforte Lessons, etc., be addressed to her,  
7, Harley Street, Cavendish Square, W.

**M**ADAME WEISS has the honour of announcing to her  
friends and the public that she has resumed her Professional Duties, and is in  
town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

#### "A KISS FOR YOUR THOUGHT."

**M**DLE. SINICO will sing Signor ARDITI's admired  
song, "A KISS FOR YOUR THOUGHT," at the composer's Concert at  
Her Majesty's Opera, Theatre Royal Drury Lane, on Monday morning, May 25th.

**M**DLE. FLORENCE LANCIA will sing Mori's  
admired song, "A THOUSAND MILES FROM THEE," at Mrs. Dowell's  
Concert, St. George's Hall, May 25th.

**M**DLE. LIEBHART will sing SCHIRA's brilliant vocal  
waltz, "IL BALLO," at the Hanover Square Rooms, May 26th; and St.  
George's Hall, June 1st and 4th.

**M**DLE. LIEBHART will sing Proch's admired Lied  
"AT MORNING'S BREAK" (Morgen-fensterlin), at the Hanover Square  
Rooms, May 26th.

**M**R. WILFORD MORGAN will shortly sing GUGLIELMO's  
new Ballad, "BREATHE NOT THAT NAME."





## ROYAL ITALIAN OPERA.

Though there has been no absolute novelty since our last record of proceedings at this house, the production of several of the most admired operas of the repertory may claim a brief notice. The first of these was *Martha*—with Mdle. Adelina Patti as Martha (Lady Enrichetta); Mdle. Grossi, as Nancy; Signor Mario, as Lionel; Signor Graziani, as Plumkett; and Signor Tagliafico, as Lord Tristan. About M. Flotow's well-known work, which still seems to attract the public, any critical remarks are unnecessary. Nor need we repeat what has been already said of Mdle. Patti's *Martha*—one of the most piquant and lively, where piquancy and liveliness are demanded, and where sentiment is required, as in the last part of Act 2, and the whole of Acts 3 and 4, one of the most gracefully sentimental performances imaginable. The feeling of a simple melody could not possibly be conveyed in a more expressive and natural manner than by Mdle. Patti in "Qui sola, vergin rosa," which she sings equally well in Italian and English—for, being invariably called upon to sing it twice, it is her custom to substitute the words of Moore for those of the poet of the libretto. But we can really say no more about *Martha* except that in Mdle. Grossi (formerly of Her Majesty's Theatre), who played Nancy, Mr. Gye has at last got a genuine contralto; that Signor Mario, in excellent voice, never gave the lakadaisical ditty, "M'appari tutt'amor," with more warmth and tenderness; that encores were awarded to the lively quartet at the spinning-wheel, to Signor Graziani, in Plumkett's apostrophe to the English national beverage, and to Mdle. Grossi, in the last movement of Nancy's air, "Il tuo stral;" and that the scene of the Statute Fair was as animated, picturesque, and skilfully devised a piece of stage business as in previous years.

The first performance of *Lucia di Lammermoor* brought back Signor Fancelli, who though he might be rendered serviceable in parts less exacting, is over-weighted by Edgardo, originally composed for the great French tenor, Duprez, and the "*cheval de bataille*" of so many renowned singers, from Moriani to Mario and from Mario to Sims Reeves. Signor Fancelli did nothing to encourage us in modifying the opinion already pronounced of him, or to induce a belief that he would not be much more at home in the character of Arturo (extremely well sung, by the way, by Signor Marino) than in that of Edgardo, which only a tenor of exceptional gifts and acquirements can approach with any chance of success. He has, nevertheless, decidedly good qualities; and how rare, now-a-days, are first class tenors, we need scarcely add. But the revival of *Lucia*, season after season, can never be unwelcome with a representative of the heroine like Mdle. Adelina Patti, whose progress, as singer and actress, is so remarkable, and who has now gone so far on the road to perfection that it would be almost unfair to expect her to go further. We have so frequently spoken of her admirable performance of *Lucia*, from the time when she first essayed the character (in 1862), with Herr Wachtel, most vociferous of Teutons, as Edgardo, that we are absolved from the task of dwelling in detail upon its many and characteristic beauties. She has never sung the opening recitative and air, "Regnava il silenzio," more brilliantly, or given a truer portrayal of innocent and confiding love in the duet with Edgardo, which brings down the curtain on the first act. She has never exhibited her remarkable powers as an actress more convincingly—in the duet where Enrico, by means of the forged letter, persuades Lucia that her lover is unfaithful, or in the scene where, having signed the fatal contract, Lucia falls prostrate under the despairing curse of Edgardo, or, last not least, in the scene where, after giving utterance to the unconscious ravings of a shattered intellect, in musical tones so eloquent and deeply felt, she rushes off to suicide. The effect upon the audience, who had listened in breathless silence from the first note to the last, was electric; and never was the ear of an artist gratified with applause more spontaneous, enthusiastic, and prolonged. The other parts were sustained by Signor Graziani (Enrico), Mdle. Anese (Alisa), Signors Rcssi and Capponi (Normanno and Raimondo); the great *finale* to the second act was superbly executed, and the famous septet with chorus, descriptive of the astonishment of the bridal party at the unexpected apparition of Edgardo, unanimously encored.

What more can be written about M. Gounod's *Faust*? Happily, that very popular work has already been heard this year; and we have merely to record that, on the occasion of its most recent per-

formance, the character of Margaret was assumed by Mdle. Pauline Lucca, in lieu of Mdle. Manzini, and that of Faust, Signor Mario being indisposed, by Signor Naudin, who seems to be familiar with every opera in the repertory, and whose readiness and versatility are intolerable. Mdle. Lucca appears to have modified and toned down her idea of Margaret. Her impersonation is now less sprightly, if not less piquant—more pensive, and, as we cannot but think, more dramatically faithful. In the Garden-scene, earnest and contemplative throughout, she won the sympathies of the audience by her impassioned utterances, and fascinated them by the natural grace that accompanied her every movement and gesture. This and the scene of the Cathedral, in which the hapless Margaret, thwarted by the admonitions of Mephistopheles, her invisible and relentless enemy, endeavours vainly to expiate her sin by prayer, were Mdle. Lucca's great points; though, both in the scene where the murdered Valentine dies, cursing, instead of pardoning, his sister, and that of the prison, the concluding trio in which demands just such a strong and penetrating voice as is possessed by the German songstress, she exhibited unquestionable power. Signor Naudin acquitted himself of a task no less ungrateful than difficult in a manner that fairly entitled him to the indulgence of an audience accustomed to the Faust of Signor Mario—singing the music as glibly as though he had sung it a hundred times already. The other characters were as before.

The opera on Saturday night was *La Sonnambula*, which attracted the most brilliant and crowded house of the season. It was in the part of Amina, as all our opera-going readers know, that Mdle. Patti, seven years since—a girl in years, but already an artist—made her first appearance before an English audience. From that time till now, not a season has passed without several performances of Bellini's ever-fresh and popular work. And it could hardly have been otherwise, with such an Amina in the theatre, to say nothing of melody so spontaneous and beautiful that time can never make it stale, or of the pastoral story itself, as dramatically interesting as it is simple, and embodying characters—not merely in the village lovers, Amina and Elvino, but in Lisa, Amina's rival, and in Count Rodolpho—which are genuine types of humanity. To write a new criticism about Mdle. Patti's Amina—to say one word more, in short, than that it has grown, step by step, from a very striking performance of unequal merit into one absolutely perfect in all its parts, would be quite superfluous. Enough that on Saturday night it roused all the old enthusiasm, and—from "Come per me sereno," in which the young affianced bride confides her hopes to her companions, to "Ah non Giunge," where, all suspicion cleared away, the innocent sonnambulist restored to love and happiness, gives rapturous expression to her joy—won a series of legitimate triumphs for Mdle. Patti. Signor Fancelli was the Elvino we remember last year and the year before, M. Petit a somewhat hard Rodolpho, and Mdle. Locatelli a livelier and more prepossessing Lisa than we have for some time been accustomed to.

FRANKFORT-ON-THE-ODER.—Meyerbeer's *Africaine* has been produced here, with the same success that it has achieved everywhere else.

WORMS.—Mendelssohn's *St Paul* has been selected as the work to be performed at the grand national festival of uncovering the Luther Monument, on the 25th of June.

GRANADA.—M. Gounod's *Faust* has proved a great success. The principal parts were sustained by the Signore Spezia, Torricelli, Signori Rosnati and Aldighieri.

MÜNCH.—Herr Walter, from Vienna, and Mdle. Leonoff, from Brunn, have appeared as Roul and the Page, respectively, in *Les Huguenots*, and made a very favourable impression.

MADRID.—The Italian operatic season at the Teatro Real, which commenced on the 10th October, 1867, with *L'Ebra* (*La Juive*) by Halévy, was brought to a termination on the 3rd inst., when the performance, which was for a charitable purpose bore a somewhat miscellaneous character. It consisted of the third act of M. Gounod's *Faust*, with the Signore De Maesen, Llanes, Mora, Signori Tamberlick, and Selva; the second and the third act of *Rigoletto*, by the Signore De Maesen, Mora, Signori Tamberlick, Bonnehée, Ugalde, Becerra, Ferri, Doszan, and Velasquez; and the grand duet from the opera of *Otello*, the singers being Signori Tamberlick and Bonnehée.—The manager of the Teatro de la Zarzuela has announced a series of six Subscription Concerts, to be executed by seventy artists under the direction of M. Arban.

## HER MAJESTY'S OPERA.

Mdlle. Clara Louise Kellogg is entitled to the thanks of all who admire the legitimate Italian school of operatic music for having been the means of enabling Mr. Mapleson to revive the picturesque and charming *Gazza Ladra* of Rossini, which, since Mdlle. Patti played Ninetta at Covent Garden (1863), has been banished from our stage. Half a century old (*La Gazza Ladra* was produced at Milan, in 1817), the style of much of the music has gone somewhat out of date, though the genuine beauty of its melody and the dramatic character of its concerted pieces must always save it from oblivion. The pretty and touching story of *La Pte Voleuse* has been known in England, time out of mind, as *The Maid and the Magpie*; while it was as the heroine in Rossini's opera that Malibran and Grisi, in years long past, earned much of their renown as lyric comedians. Alboni attempted the character at one period of her career, when tired of being what nature made her, the contralto of contraltos, she essayed in succession the *Sonnambula*, the *Favorita*, the *Gazza Ladra*, and other essentially dramatic operas, intended for soprano or mezzo soprano singers, and utterly opposed to her idiosyncrasy, physical and mental. But since Grisi there has been scarcely a Ninetta—Mdlle. Patti and, in a less marked degree, Madame Penco, excepted—that could help to keep the opera on the stage. Another difficulty lies in the part of the scheming and rascally Podestà; which, though imitatively acted by Ronconi, has perhaps never been satisfactorily represented, in a musical and dramatic sense combined, except by Lablache, whose noble bass (the part of Fernando, in which Tamburini was renowned, being written for baritone) made a solid foundation for the concerted music. The other responsible parts, those of Fernando and Pippo, have been luckier; for if Tamburini and Alboni were not constantly at hand, substitutes more or less competent have been from time to time obtainable; and the present representatives at Her Majesty's Opera—Mr. Santley and Madame Trebelli-Bettini—may fairly be cited as at least equal to any and superior to most of them. Mr. Santley's impersonation of the soldier father, to save whom Ninetta sacrifices her character and risks the sacrifice of her life, is admirable—another forward step, indeed, in his career as an actor; while his execution of the music is as good as Tamburini's, even when Tamburini was in his prime. Mr. Santley is so thoroughly practised an artist that florid passages come as easily to him as those which are simply expressive; and thus he fulfils every indispensable condition. Exacting, too, must be the critic who, now that Alboni reposes on her laurels, could desire a Pippo more admirable in every respect than Madame Trebelli, a more spirited delivery of the *brindisi*, "Tocchiamo, beviamo," or more faultless singing in the great duet of the Prison-scene ("E ben, per mia memoria")—where Ninetta, condemned for a theft she has not committed, gives Pippo her cross as a memento. In former days the part of Giannetto, Ninetta's lover, used to be thought worthy any first tenor (Mario, for example); but for a long time those most competent to sustain it have subdued it, as beneath them; it is, therefore, now agreeable to find it in the hands of so practised a singer as Signor Bettini. Signor Foli does not appear to have given very serious consideration to the Podestà—the peccant magistrate, as he delineates him, being a mere lay-figure, without life or humour; nor can such florid music as Rossini has written be glily executed by so heavy a voice as this gentleman's without a great deal more assiduous study than he can possibly have bestowed upon it. On the other hand, the Jew Pedlar (Isaac) of Mr. C. Lyall is capital—an instance, in short, of what a man resolved to do all that lies within him can manage to do with the most subordinate of characters. Miss Rose Hersee's Lucy, too, might be unexceptionable if she would only contrive to make herself look a little older—a little more like the mother of Signor Bettini, and the possible mother-in-law of Mdlle. Kellogg.

But the central figure of *La Gazza Ladra*—the figure in which the chief interest reposes—is, of course, Ninetta. The part was, we understand, wholly strange to Mdlle. Kellogg; and if that be so, it is merely another proof furnished of the young American's singular quickness and intelligence. Her performance the first night was very good, on the second far better. The music, take it all together, scarcely suits her so well as the music of other operas in which she has been heard with unqualified satisfaction; she has, nevertheless, mastered it completely. Her impersonation of Ninetta throughout shows what is apparent in every character she has hitherto essayed—that she has formed a conception for herself, and embodied it with scrupulous consistency and truth. There is not a more thoughtful artist on the stage than this lady, and her Ninetta is only another example of it. The idea which Mdlle. Kellogg makes dominate over all is that of filial affection; and this she works out with consummate skill. Her tendency is plainly realistic, and thus, as she never allows us to forget that Zerlina is merely a peasant, so she never allows us to forget that Ninetta is merely a servant. But, without adding a word, we may say that this new assumption of Mdlle. Kellogg's is an honourably earned success; and that her Ninetta will be always welcome to the public,

as much for its own sake as for that of the beautiful music it has once more helped to rescue from oblivion. It was a treat to hear the picturesque overture and the tuneful and vigorous choruses of this genuine opera, executed as they were under Signor Arditi's vigilant direction.

That M. Flotow's *Martha*, with Mdlle. Nilsson in the company, would be one of the operas of the season, might have been taken for granted. Its first performance attracted a brilliant audience. A more elegant and ladylike impersonation than Mdlle. Nilsson's Lady Enrichetta it would be difficult to name. Besides this, she sings the music in perfection. Her "silvery" high notes in the spinning-wheel quartet had no little to do with the boisterous encore that greeted it; while a voice that has a charm in every tone, accompanied with a sentiment so exquisitely tender as hers, could not be heard with indifference in a melody like "Qui sola vergin rosa" (the "Last Rose of Summer"), which was similarly honoured, and with no less unanimity. But really we can say no more about *Martha*, than that the other parts were assigned to Madame Demerie Lablache (Nancy), Signor Fraschini (Lionel), Signor Zoboli (Lord Tristano), and Mr. Santley (Plumkett). Moreover, one of the characters in which Mdlle. Nilsson appeared last year was *Martha*, as all frequenters of the Opera must well remember.

Of *Don Giovanni*, already played this season, we have only to say that two performances have been given with as effective a distribution of the chief characters as at the present time is practicable. Mdlle. Tietjens (Donna Anna), Mdlle. Kellogg (Zerlina), and Signor Bettini (Don Ottavio), were in the first cast; but Mdlle. Nilsson has replaced Mdlle. Sinico, in Elvira; Herr Rokitsansky is now Leporello, *vice* Signor Zoboli; and Mr. Santley takes Don Giovanni, in lieu of Signor Gassier. Herr Rokitsansky's deep bass voice is a manifest advantage, the music of Leporello having been written for a genuine bass, and not for a baritone. Mr. Santley's Don Giovanni improves visibly in that wherein it was at first most deficient; in other respects it hardly admitted of improvement, for certainly the music has not been so uniformly well sung by any of Mr. Santley's predecessors within the memory of the actual generation. Mdlle. Nilsson's Donna Elvira, from whatever point of view regarded, is charming; and both the prepossessing manner and the exquisite singing of this gifted lady so entirely win the sympathy of the house that Don Giovanni himself is not looked upon merely as a graceless libertine, but as a libertine of extremely bad taste, for showing a disdainful indifference to such perfection. But all this, and more, was said last year of Mdlle. Nilsson's Elvira—which, we may simply add, loses nothing, but rather gains much, by closer familiarity.

The first performance of the *Huguenots* brought forward an unknown tenor as Raoul de Nangis. Signor Ferenski (Ferensky—a Hungarian) enjoys considerable reputation at Vienna; but in the Austrian capital the orchestral "pitch" is nearly half a tone lower than it is here, and the difference was enough altogether to disconcert the new comer. This was observable in every passage of importance, and painfully so in one or two instances, where he had to strain his voice to no purpose. Signor Ferenski, however, being certainly not without merit, we prefer waiting till he has conquered his nervousness, and (if that is possible) becomes reconciled to a "pitch" so inimicable to tender voices, and even—as was perceptible in Herr Rokitsansky's performance of Marcel on this very occasion—to the most robust. The other chief characters in the *Huguenots* were sustained by Mdlle. Tietjens (Valentine), Mdlle. Sinico (the Queen), Madame Trebelli-Bettini (the Page), Signor Gassier (St. Bris), and Mr. Santley (Nevers)—whose performances are too familiar to require a single word of description. The general representation of Meyerbeer's magnificent work was not quite equal to what has hitherto been witnessed at Her Majesty's Opera; but the production within so brief a space of time of no less than thirteen operas, for every one of which all the necessary materials, including even the music for the orchestra, had to be found, is sufficiently creditable to Mr. Mapleson, and those who act for him, to justify us in withholding on exceptional occasions some part of that criticism which might, under other circumstances, be dealt out freely and impartially.

PESTH.—A posthumous opera, *Fiesko*, by the late Gustav Fay, who died young, has been produced, but did not prove a great success.

AMSTERDAM.—Mendelssohn's *St. Paul* was performed at the last concert given by the Society for the Promotion of Music.

COPENHAGEN.—Concert given by Herr Joachim: Overture to *Athalie*, Mendelssohn; Violin-Concertos, in A minor, Viotti, and E minor, Mendelssohn; "Agnate und die Moorfräuen," Gade, etc.—Concert of the Musical Union: Symphony in E flat major, Haydn; Arietta and Chorus from *Oberon*, Weber; Violin Concerto, grand March and Chorus, from *Die Ruinen von Athen*, Beethoven, etc.—Concert given by the Musical Union under the direction of Herr Gade: Symphony in E flat major, Mozart; Concerto for Stringed Instruments, Handel; fragments from *St. Paul*, Mendelssohn, etc.

## REVIEWS.

*Exeter Hall.* A Sunday Evening Monthly Magazine of Sacred Music. No. 4. [London: Metzler & Co.]

THE contents of this number are marked by the usual variety and interest. Signor Randegger has contributed a song, "There's Rest in Heaven," which, though extremely simple, shows in every bar the hand of a skilled musician. Another vocal piece is a duet by Henry Smart, called "Rest Yonder." To this, even more emphatically, a similar remark applies. The hymn tune is the work of Mr. G. A. Macfarren, who could not write a bad one if he tried; and the arrangements for piano and harmonium include a selection from Schubert's Mass in B flat, and Mendelssohn's "But the Lord is mindful."

*In the Summers Long Ago.* Song. Words by J. P. DOUGLAS; music by ARTHUR S. SULLIVAN. [London: Metzler & Co.]

IN this song, as in most others bearing his name, Mr. Sullivan shows a profound sympathy with the words he undertakes to illustrate. Mr. Douglas's verses breathe an air of tender melancholy, which is embodied in the music. Hence the simplicity of the latter, hence also its success, a success far greater than could have been secured by ever so much straining after effect. We wish that composers less capable than Mr. Sullivan would copy his self-restraint. From what "afflictions sore" we should be delivered!

*Mother, Oh! Sing me to Rest.* Song. Words by Mrs. HEMANS; music composed by E. N. GRAZIA. [London: Ashdown & Parry.]

THIS is a song, or rather ballad, which relies for effect more upon the skill of the singer than the character of the music. Its melody is of the simplest, though no way deficient in taste and feeling, and the accompaniment (*arpeggio* throughout) is to match. Yet, delivered under the influence of feelings inspired by the words, there is a certain merit about it.

*The Child and the Storm.* Ballad. Composed and dedicated to Madame Ferrari, by N. GARDNER. [London: R. W. Olivier.]

A SONG not without merit of a conventional sort. Both melody and accompaniment are good of their kind, but, unfortunately, the kind is too familiar. Mr. Gardner must try for more originality. Not, however, for the originality of the last verse, where he has accompanied this line—

"The shadow of the Saviour falls on childhood's sleeping brow," with *arpeggios* for both hands.

*Evening Song.* Written and composed by E. N. GRAZIA. [London: Ashdown & Parry.]

A VERY pretty song, adapted for a mezzo-soprano or contralto voice. The words are good, and the music is full of expression.

*Les Petits Concerts.* Series of compositions for Voice, Piano, and Flute *obligato*. No. 15. [London: Ashdown & Parry.]

THIS latest issue of this series is a setting by E. N. Grazia of Tennyson's often set verses, "Sweet and Low." There is a good deal of sentiment in the music, while its effect is heightened by the *obligato* flute part. Families who have survived the learning of the flute by one of their number, will be glad to hear of, and then to hear, the pieces contained in "Les Petits Concerts."

*My Sunny Gascon Shore.* Song. Written by THOMAS LEE, Esq.; music composed by H. A. RUDALL. [London: W. Czerny.]

THERE is a good deal of pretension in this song, some of which is justified by the merit it displays. On the other hand passages here and there make us regret the composer's eagerness to be uncommon. But while the music looks very like what might be picked out on the pianoforte by an ambitious novice, there are some things in the song to redeem its *gaucherie*.

*The Tendril Waltzes.* By E. D'AUVERGNE. [London: R. W. Olivier.]

A FAIRLY tuneful set, occasionally marked by merit out of the common.

*The Children's Hour.* Song. Written by LONGFELLOW; composed by GEORGE B. ALLEN. [London: Metzler & Co.]

IF not very original in theme or construction, this song is a favourable example of its kind. Mr. Allen has chosen to be conventional, but his conventionalities are pleasant enough, and so, therefore, is the work before us.

*Sister Star.* Duet for equal voices. Written by H. B. FARNIE; composed by F. GEVAERT. [London: Metzler & Co.]

IN this duet two stars are represented as wishing each other "Good night" in the morning, their work for the day, as we suppose Mr. Farnie would call the night, being ended by the appearance of Aurora in her car, strewn the sky with blushing roses. The music is pretty enough and we can commend the duet as of more than average interest, when once the verse-maker's anachronism is overlooked.

## E FLAT MAJOR OR C MINOR.

SIR,—In an article on Hallé's first Recital, the *Athenæum* singles out some of the pieces included in the programme, and among others an Impromptu by Schubert:—

"an Impromptu designated as in E flat (should it not have been in C minor?) Op. 90." &c.

HAVING possessed myself of a programme, as I invariably do, at these interesting performances, I am able to give you two citations from the examples it contained. The Impromptu is built upon two themes, the first of which begins as subjoined:—



The second as subjoined:—



I do not pretend to be learned in keys, but perhaps some of your professional readers will tell me if either of the foregoing examples are in C minor, and oblige yours obediently,

To Dr. A. S. Silent.

THOMAS NOON GADD.

[Will any erudite peruser of the *Musical World* go so far as to enlighten Mr. Gadd? At any rate by so doing he will also oblige, if not enlighten, A. S. S.]

LEIPZIG.—Having accepted the post of musical director of the new School of Music at Basle, Herr Selmar Bagge retires from the editorship of the *Leipziger Allgem. musikalische Zeitung*, and is succeeded by Herr Arrey von Dommer.

THE THEATRES OF VENICE.—From some statistical returns compiled by order of the Government we learn that: the Teatro la Fenice belongs to a company, and was built in 1790-1791, the architect being Antonio Selva. The first performance took place on Ascension Day, 1792, the opera being *I Giuochi d'Agrigento*, by Paesello. Destroyed by fire, on the 12th December, 1836, the theatre was rebuilt on the old plan, with certain improvements, the next year, by Tommaso, and Giovanni Battista Meduna.—The Teatro S. Benedetto belongs to the brothers Gallo. It was erected, in 1755, by the noble family of the Grimani, Francesco Costa being the architect. The first opera given in it was *Zoe*, by Cocchi. Destroyed by fire on the 5th February, 1773, it was rebuilt according to the plans of Pietro Chigia. It was restored in 1847 by Giuseppe Japelli, architect.—The Teatro Apollo was formerly called the Teatro S. Luca. It belongs to the Vendramin family, and was erected in 1629, being opened with the opera entitled *La Pasiæ*, composed by Castrovillari. Burnt down in 1750, it was rebuilt the same year, the architect being Pietro Chigia. It was restored in 1848.—The Teatro Malibran was first known as the Teatro S. Giovanni Grisostomo. It belongs to the Brothers Gallo. It was erected in 1677 by the noble family of the Grimani, and opened in 1678 with the opera of *Vespasiano*, by Pallavicino. It was restored in 1834, according to the designs of the architect Salvadori.—The Teatro S. Samuele belongs to Signor Giuseppe Camploy. It was erected by the Grimani family in 1655, and having been burnt down in 1747, was rebuilt by the architects Romualdo and Alessandro Mauro. It was recently restored by the present proprietor.—As regards the capacity of the above theatres, the Fenice will hold 2000 spectators; the S. Benedetto, 1300; the Apollo, 1250; the Malibran, 2500; and the S. Samuele, 1300.



## LITERATURE OF THE STAGE.

To the Editor of the MUSICAL WORLD.

SIR,—On referring to the circular letters signed by the provincial managers, I find that Mr. Gordon did alter the phraseology of his acknowledgment of piracy, which I had studiously made gentle, and substituted stronger language than I thought proper to dictate. He says:—"I hereby acknowledge the performance of what has since proved to be a pirated version of your piece. Of course in future I shall be more guarded against such impudent frauds as that of Mr. Weston, of Bolton, as I at all times desire to avoid encouraging spurious imitations." Mr. Gordon prefers his own strong language; I regret that I deprived him of it. To the other correspondent it is needless to refer. My drama was underlined at the Princess's last December. The title found its way into the newspapers in January. I must remind you that as soon as I produced *Flying Scud*, a drama appeared immediately under the title of *Flying Jib*. *Arrah-na-Pogue* was followed by *Arrah-na-Beg*; *The Streets of London* by *The Streets of Lambeth*; *The Long Strike* by *The Great Strike*, and so on. The pirates always professed indignant amazement at any objection taken to their proceedings; they declared the similarity of the pieces and titles to be quite accidental. But on taking the Vice-Chancellor's opinion on two occasions, and that of a jury on another, these gentry were judicially informed that such accidents must not occur again.

In my former letter I mentioned the sums realized by successful dramas. It must be remembered that such amounts are divided between the author and the manager. But a dramatic work is not only produced in London, it is played in every provincial theatre, in all the theatres of the United States, in California, and in Australia. Sixty millions of people speaking the English language form an intellectual market. In each of these five markets the author, according to the plan introduced by me, receives a share of the profits. A city like Manchester can pay, and has paid, £1,500 for the run of a piece; thus recognizing a profit of £3000. Liverpool has paid more; Dublin more than either. New York is as liberal as London. A simple calculation will suffice, then, to explain my figures. *The Colleen Bawn* at the Adelphi Theatre was estimated by the Income Tax Commissioners at £20,000, and the manager and I paid the tax on our shares of that amount.

I state these things to enable the English public to perceive that literature is becoming as profitable, and therefore as respectable, as brewing and soap-boiling. When convinced of this, brains will not be outlawed, as they practically are now, since the author's property, his brain produce, is insufficiently protected. Last year a noble member in the House of Lords derided the idea that a novelist should have protection against a penny-a-scener. If Mr. Bass had required protection for his red triangle against a small-beer brewer who was imitating his labels, the noble legislator would have approached the subject of beer with that reverence due to the wealth of the brewer. Authors, like the Abyssinian peasantry, have become so accustomed to pillage that we may be said to have recognized in established piracy the prescriptive right of theft.—Yours obediently,

May 18.

DION BOUCICAULT.

TO HORACE MAYHEW Esq.

SIR,—We are being invaded by Vienna beer. Vienna beer! What next? They are taking up their position already, so as to rake the Grand Opera, and two outposts are planted so as to command the two entrances which are not built. I thought France was the Paradise of Bordeaux, or whatever you like to call the "Clary vines" of the middle ages; but that idea, too, is swept away like a brough in the original Schedule A. Why, licensed victuallers, who I supposed always retailed the worst of spirits which inebriated, have, I am told, undertaken to tea-totalize France. Well, tea is very well, and this very good; but for my part I recommend the dwellers in Paris not to be seduced away from the pleasant paths of Bordeaux.—Yours obediently,

Paris—Jockey Club, May 19.

THOMAS KNOX DOWNS.

## NEW PHILHARMONIC CONCERTS.

To the Editor of the MUSICAL WORLD.

SIR,—In the following notice of the second New Philharmonic Concert of the season, which appeared in the *Musical World* of last week, signed T. N. Gadd, the writer implies that the programme incorrectly states that Mendelssohn's Symphony in C minor was published only a year before his death.

On reference to the said programme, you will find no such statement is made.

It is merely remarked in the programme that Mendelssohn seemed to regard this work with less interest than others, an opinion which his matured judgment corrected; and that he reproduced it a year before his death at a concert given by him at Leipzig.

As you have called attention to the mysterious work italicized as *Caption*, I beg to state the printer is responsible for the coinage from the original MSS., which should have been correctly read "*Caption*."—I am, Sir, your obedient servant,

May 21st.

WILDE.

## DR. DOMINIC METTENLEITER.

To the Editor of the MUSICAL WORLD.

A letter from Ratisbone brings me news that Dr. Dominic Mettenleiter died there on the 2nd inst., after a long and painful illness. As he occasionally contributed to the *Musical World*, you will, I am sure, feel disposed to give a line to his memory. He was the author of many valuable works upon the history of music, and was corresponding member to many scientific societies at home and abroad. Devoted to art, and thoroughly honest and impartial in his judgment, his loss will be deeply felt by all who knew him. By careful collection during many years, he was in possession of a most interesting and valuable musical library, which has now become the property of the Bishop of Ratisbone.

—Yours obediently,

May 21st.

CHARLES OBERTHUR.

## MR. PAUL BEDFORD'S FAREWELL BENEFIT.

The curtain has at last fallen on an old actor who has amused two generations of playgoers, and who has probably enjoyed more personal popularity in his time than almost any living member of the theatrical profession. There is something odd in the fact that one of the oldest living actors should take his farewell benefit in one of the newest of the London theatres, but the enormous seating capacity of the new Queen's in Long Acre—a seating capacity that exceeds that of any theatre in London with the exception of the Standard and Drury Lane, fully justified the choice of the committee. Mr. Paul Bedford's farewell benefit at the Queen's on Saturday—though in some degree a repetition of the ceremony which took place on the 2nd of February, 1865, at Drury Lane Theatre, was a great and gratifying success. It proved (if such a thing requires proof) the cohesive power of the theatrical profession, and the steadfast friendship of the public for a popular favorite. Mr. Paul Bedford may not have represented the highest walks of dramatic art, but he thoroughly amused his public, and was one of the main props of that theatrical institution—the Adelphi drama. He began life as an opera-singer, which made him useful in vaudevilles and burlesques, and had a certain original personal humour which no one has ventured to copy.

The performance of Saturday afternoon was necessarily made up of dramatic scraps, to give the companies of the various London theatres an opportunity of testifying their respect for an old companion. This respect was testified in various ways by the principal actors and actresses from the Surrey, New Royalty, the Adelphi, the Queen's, and the Prince of Wales's, with the addition of Mrs. Stirling, Miss Herbert, Mr. Barry Sullivan, Mr. and Mrs. Frank Matthews, Mr. Arthur Stirling, and others. Miss Glyn was to have appeared, but was unhappily prevented by a domestic bereavement; Mr. Santley came too late, owing to a mistake in his instructions; and Mr. Sothorn and Mr. Buckstone tried to amuse the audience as representatives of the Haymarket company by a half serious performance of part of the third act of Shakspere's *Othello*. The audience, as many expected, were not very patient with this well-intentioned outrage on the national poet, and both actors had to make apologies and shelter themselves behind the convenient cloak of charity. The last scene was a gathering of some of Mr. Paul Bedford's private and professional friends on the stage, in which Mrs. Keeley stood prominent. Mr. Paul Bedford, who had previously appeared in a fragment of one of his old Adelphi parts, was received with every demonstration of affection by the whole house, and after a short and feeling speech, retired into private life with the best and warmest wishes of all present. The stage arrangements were well managed by Mr. Henry Irving, and the pecuniary success of the performance was largely due to the indefatigable exertions of Mr. Donald Nicoll.

HAMBURG.—Herr Wachtel, who has been singing at the Stadtheater, concluded his engagement by appearing as the inevitable Postillion in Adolphe Adam's well-known opera. He has been succeeded by Herr Niemann, who has made a brilliant success in Herr R. Wagner's *Tannhäuser*.

ST. PETERSBURGH.—Thanks to Imperial patronage, Mr. Alfred Holmes has been fortunate enough to get his heroic symphony to *Joan of Arc*, for orchestra, chorus, and soloists, performed twice at the Grand Operahouse by four hundred artists. The work was well received, and the young composer called for five times.

LONGEVITY AMONG MUSICIANS.—Geminiana lived till he was ninety-six; Dr. Burney till he was eighty-eight; Gluck and Zingarelli till they were each eighty-seven. But they were all surpassed by a composer of antiquity, Zenophilus, who was as celebrated a musician as he was a Pythagorean philosopher. He lived till he was one hundred and five, without feeling the slightest sign of decay. According to Lempriere, he did not die till he had attained his one hundredth and seventy-first year, and even then he was in possession of all his faculties. It is to be hoped that Anber and Rossini will follow his laudable example.

**MADAME ARABELLA GODDARD**

Begs to announce

**THREE PIANOFORTE RECITALS.**

On the MORNINGS of THURSDAY, MAY 28TH, JUNE 11TH and 25TH, in St. James's Hall, at which she will have the honour of performing the EIGHT BOOKS of MENDELSSOHN'S "LIEDER OHNE WORTE" ("Songs without Words"), Sixteen at each Concert, so as to include

**THE WHOLE FORTY-EIGHT "LIEDER."**

The Programme of each Concert will be divided into Two Parts, Eight *Lieder* in each Part, with a Vocal Piece by Schubert to separate one group of four *Lieder* from another.

At the End of the First Part of each Programme, Madame ARABELLA GODDARD will introduce ONE OF THE POSTHUMOUS WORKS; at the First Recital, a Selection from the newly-published PRELUDES AND STUDIES; at the Second, the SONATA IN G MINOR, composed by Mendelssohn when he was Twelve Years old; and at the Third, the GRAND SONATA IN B FLAT, which was received with so much favour at the MONDAY POPULAR CONCERTS.

**PROGRAMME OF FIRST RECITAL, THURSDAY, MAY 28TH.**

PART I.—Songs without Words—No. 1, Book 1; No. 5, Book 7; No. 3, Book 5; and No. 3, Book 3—Mendelssohn; Song, "Weary Flowers"—Schubert; Songs without Words—No. 4, Book 2; No. 5, Book 2; No. 6, Book 2; and No. 6, Book 5—Mendelssohn; Song, "The Trout" ("Die Forelle")—Schubert; Selection from the Posthumous Works—Etude, No. 1 (Op. 104, Book 2); Præludium, No. 1 (Op. 104, Book 1); Etude, No. 2 (Op. 104, Book 2)—Mendelssohn.

PART II.—Songs without Words—No. 6, Book 3; No. 6, Book 3; No. 6, Book 3; and No. 5, Book 4—Mendelssohn; Song, "Who is Sylvia?" and "Hark! the lark"—Schubert; Songs without Words—No. 1, Book 3; No. 2, Book 3; No. 1, Book 5; and No. 4, Book 5—Mendelssohn.

Vocalist, Miss Annie Edmonds; Accompanist, Miss Lucy Murray.

Pianoforte—Broadwood & Sons' Concert Grand.

Reserved Stalls for a Single Recital, 5s.; Subscription Tickets (Stalls) for the Three Recitals, Half-a-Guinea. To be obtained of Madame Arabella Goddard, at her residence, 26, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and of Mr. Austin, at the Ticket Office, St. James's Hall.

**ST. JAMES'S HALL.****MR. CHARLES HALLE'S PIANOFORTE RECITALS.****FOURTH RECITAL, FRIDAY AFTERNOON, MAY 29TH.**

To commence at Three o'clock precisely.

**Programme.****PART I.**

VARIATIONS and FINALE ALLA FUGA, in E flat ... .. Beethoven.  
AIR, "Adelaida" ... .. Beethoven.  
IMPROMPTU, in F minor, Op. 142, No. 1 ... .. Schubert.  
MOMENTS MUSICAUX, Op. 94, Nos. 5 and 6 ... .. Schubert.

**PART II.**

GRAND SONATA, in B major, Op. 147 ... .. Schubert.  
SONG, "Una Furtiva Lagrima" ... .. Donizetti.  
BAGATELLES, Op. 119, Nos. 11, 1, 7, 8, 9, 10, and 4 ... .. Beethoven.  
POLONAISE, in C major, Op. 89 ... .. Beethoven.

PIANOFORTE ... .. Mr. CHARLES HALLE.  
VOCALIST ... .. Mr. VERNON RIGBY.

**PRICES OF ADMISSION.**

	For the Series.	Single Ticket.
Stalls, numbered and reserved	£2 2 0	£0 7 0
Balcony	1 0 0	0 3 0
Area	...	0 1 0

Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Keith, Prowse, & Co.'s, 48, Chancery Lane; Mitchell's, 33, Old Bond Street; Austin's Ticket office, 28, Piccadilly; and by Mr. Charles Halle, 11, Mansfield Street, Cavendish Square.

**DEATH.**

At his residence, 134, Marylebone Road, Mr. FREDERICK WILLIAM COLLARD MOUTRIE, music-seller, of 55, Baker Street, leaving a wife and nine children.

**MARRIAGE.**

On the 16th inst., at the British Consulate, Bayonne, France, and at the Cathedral afterwards, Mr. JACQUES BLUMENTHAL to LEONIE, only daughter of the late Mr. Robert Core, of Yandilla, Queensland, Australia.

**TO CORRESPONDENTS.**

ENQUIRER.—It was "La Fioraia," a new song by Signor Bevilacqua, that Madame Sinico sang, and for which she obtained an "enthusiastic encore."

W. C., on Welsh music, received. Will appear next week.

**NOTICE.**

Owing to an unusual press of matter we are again compelled to hold over notices of several important musical events.

We shall always be happy to receive any information our readers may have to give with regard to organ appointments, choral festivals, and church music generally.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

**The Musical World.**

LONDON, SATURDAY, MAY 23, 1868.

**BELLINI'S SONNAMBULA.\***

BELLINI was the more desirous of making a great hit, and seeing his darling work, *La Sonnambula*, achieve a success in keeping with his hopes, because he had obtained, to interpret the principal part, an incomparable artist, who united in herself exceptional qualities carried to the highest perfection. Beautiful as the day; endowed with a voice which, for richness and volume, could not be rivalled; and an actress from head to foot, not invariably the same, but displaying such variety of accent and such fidelity to nature, that Talma, on hearing her, when she was still very young, sing one of her leading characters, exclaimed with rapture: "That girl has found what I have been looking for these twenty years!"—and, in addition to all this, as impassioned, pathetic, and captivating as any one could be, Madame Pasta—for it is of her I am speaking—was then in all the splendour of her admirable talent.

That talent which the men of our generation had not an opportunity of appreciating, must have certainly been very overpowering, very astounding, and very extraordinary, for all her contemporaries, including the most illustrious artists, agreed in allowing that she possessed most sublime qualities.

One evening that Madame Pasta sang in Rossini's *Tancredi* (it was in 1824), Talma, whose own sublime accents had so often been heard in the *Tancredi* of Voltaire, went to the Italiens to see the great artist whom he had heard so highly praised. From the noble and majestic entrance of the proud and graceful *Tancredi* on the stage, Talma had no eyes for any one else, paying attention to his slightest gestures; hanging on the slightest accents that fell from his lips; and following the least play of his features.

The actress's look, her attitude, her proud bearing, her splendid voice, and the beauty of her singing, her powerful execution, and her impassioned play, natural, touching, and true, all contributed in her to produce the most complete illusion; the more she advanced in the character, the more Talma's gaze appeared to hang upon her lips. When she enunciated the luminous and inspired phrase:

"O patria! dolce e ingrata patria; al fine  
A te ritorno; io ti saluto, o cara  
Terra degli avi miei! Ti baccio, e, questo  
Per me giorno sereno,  
Comincia il core a respirarmi in seno!  
Amenade!"

Talma, with his eye fixed, his features contracted, and his breast heaving, remained motionless for a time; at length he exclaimed in a perfect transport of admiration: "It is very fine!"

Some days afterwards, the illustrious tragedian obtained an introduction to the celebrated singer, who received him with touching grace. It is related of him that, referring to his grave and

\* From *Bellini, sa vie, ses œuvres*, by M. Arthur Pougin. Paris: L. Hachette and Co.



melancholy voice, from which he could draw such profound and truthful accents, he said to her, with tears in his eyes:

"Madame, you realize the ideal I have dreamt; you possess those secrets for which I have never ceased to search ardently ever since the career of the stage was opened to me, and ever since I considered that the power of moving men's hearts is the highest object of art."

Bellini quickly perceived the great advantage to be derived from such qualities for the interpretation of the work he was writing. By a fortunate coincidence, Mad. Pasta visited nearly every day the house where he himself had met with such affectionate hospitality. There were other artists, also, among the visitors, and the drawing-room of the villa was frequently transformed into a kind of intellectual *cænaculum*, where questions of art and literature were discussed and debated with genuine ardour. The company met, chatted, and played music, so that the composer was enabled to appreciate at his leisure the admirable artist who was to give life to his inspirations and transmit them to the public. He studied attentively her appearance, the character of her voice, the exceptional nature of her talent, and, lastly, the infinite resources which that talent placed at his disposal.

All this, however, might, perhaps, have been insufficient, but for some motives of a private nature, to cause him to create one of those works which are all the more beautiful, the more expressive, and the more impassioned, because the artist pours into them the best part of his own being, and because they are, as it were, an echo of his own past sufferings, anguish, and grief. Bellini had loved, he had wept, he was able to open the book of his heart, and I have no doubt an inward voice whispered to him accents similar to those which Musset attributes to the Muse in his beautiful piece *La Nuit de Mai* :—

"Poète, prends ton luth; c'est moi, ton immortelle,  
Qui t'ai vu cette nuit triste et silencieux,  
Et qui, comme un oiseau que sa couvée appelle,  
Pour pleurer avec toi descends du haut des cieux.  
Viens, tu souffres, ami; quelque ennui solitaire  
Te ronge; quelque chose a gémé dans ton cœur,  
Quelque amour t'est venu, comme on en voit sur terre,  
Une ombre de plaisir, un semblant de bonheur.  
Viens, chantons devant Dieu, chantons dans tes pensées,  
Dans tes plaisirs perdus, dans tes peines passées;  
Partons, dans un baiser, pour un monde inconnu."

However this might have been, *La Sonnambula* was brought to a happy conclusion, and represented on the 6th March, 1831, with colossal success, the interpreters of it being Mad. Pasta, Rubini, and Mariani.

Whatever the faults that may be alleged against it, with regard to its style, properly so called, and to its instrumentation, it is no less true for every sincere artist, for every man who loves the Beautiful, and is susceptible to the accents of truth and passion, that this score is an admirable masterpiece. I own that, for my own part, I am not very much inclined to condemn the secondary faults of a work which moves me profoundly, and opens my heart to find itself a place there, even though its violence should make my heart bleed. But such was not the case where Bellini was concerned. With him, the expression of passion did not find utterance in ungovernable accents, and yet it did not agitate the souls of the audience any the less. Always simple, always natural, and always true, Bellini catches in a marvellous manner the character of each of his personages, and possesses the power of reproducing with scrupulous exactitude the particular sentiment which animates them all respectively.

Where shall we find accents of more perfect truthfulness; more exquisite delicacy; better sustained grace; more poignant and more affecting emotion; more intense passion; and, at the same

time, a more happy sobriety of language, than in the adorable poem entitled *La Sonnambula*?

I do not speak of the melody. Every one knows that melody flowed spontaneously with Bellini, and the freshness of his cantilenas, now more than thirty years old, has not withered, or even only changed, while we see so many others, much more modern, prematurely die off and lose their charm. But are not even the character of his songs, and the nature of his musical language, in perfect keeping with the sentiment he wishes to express, and with the situation he has to interpret?

Amina and Elvina are two joyous peasants, two *contadini*; to divine this, we do not require to see them, and the simple and ingenious expression which the composer has succeeded in imparting to their strains, while preserving the elevated tone natural to delicate minds, suffices to make us understand their modest station. Where shall we meet with more vivid, more touching, tenderness than in Amina's delicious air, "Come per me sereno," and especially in the exquisite *andante* :—

"Sopra il sen la man mi posa,  
Palpitar il cor mi senti."

And the *finale*—so fine, so grand, so noble, so pathetic—is that a vulgar page to be treated with contempt? It becomes you well, respected rhetoricians, before so perfect and highly finished a picture, before a dramatic page overflowing with passion, and of such striking effect, it becomes you well to talk about Bellini's ignorance, and about his incapability of developing a motive. Where will you find anything finer, more magnificent, more inspired, and, at the same time, more simple, more pure, and more irrepachable as regards form, than the magnificent progression of the melodic design constituting the second part of the above admirable piece of music?

Again: Is not Elvino's air in the second act the most poignant expression of despair; the cry of a broken heart; of a soul which is wrung by grief, and yet which would not have the love that once constituted the enchanted dream of its existence changed into hate? Remember the sorrowful and tender expression imparted to the verses:

"Ah! perche non posso odiarti,  
Infedel, qual io vorrei!  
Ma del tutto ancor non sei  
Cancellata del mio cor!"

and tell me if it is not the language of passion expressed in truthful, noble, and touching language.

But these are beauties which do not require to be discussed, for those persons who are not moved by them, and whose tears they do not cause to flow, could never comprehend their scope.

I own that, for me, among all the works Bellini wrote, there is no work superior to *La Sonnambula*. His style is, perhaps, more grandiose and more energetic in *Norma*; while the character of *I Puritani* is without doubt more complex and more thoroughly dramatic. I shall have to treat at greater length of these two remarkable works, elsewhere. But there is nothing which more charms me, nothing which more profoundly moves me, than this idyll, which is full of such intoxicating grace and freshness; which sometimes approaches an elegy, but which stops short on the threshold of drama, properly so-called, as though affrighted at the consequences that might result from an excursion into the domain of pure tragedy.

To speak accurately, *La Sonnambula* is what the Italians call a work *di mezzo carattere*, impassioned and pathetic, but not furious and ungovernable; one of those works in which a smile is sometimes mingled with tears, and which gently introduce into your soul that sentiment of soft and tender melancholy which penetrates to the innermost recesses of the heart, without, however, cruelly wounding it.

## ROYAL ITALIAN OPERA.

On Saturday—*La Sonnambula* (first time).  
 On Monday—*Don Pasquale* (first time).  
 On Tuesday—*Faust* (first time).  
 On Thursday—*Don Giovanni* (first time).  
 To-night—*La Favorita* (first time).

## HER MAJESTY'S OPERA.

On Saturday—*Don Giovanni*.  
 On Monday—*Martha*.  
 On Tuesday—*Il Barbiere* (in lieu of *Fidelio*).  
 On Thursday—*La Sonnambula* (first time).  
 To-night—*Lucia di Lammermoor*.

## MR. HENRY LESLIE'S CONCERTS.

The last but one of Mr. Leslie's series given in St. James's Hall on Wednesday, was for the director's benefit. Hardly less, however, was it for the benefit of the public present, who were regaled with an admirable selection of music admirably performed. The concert was opened by the familiar yet always welcome overture to *Zampa*, after which came the cream of *Acis and Galatea* in the shape of "Hush, ye pretty warbling Chords," and "O ruddier than the Cherry," with the opening chorus, "Oh! the pleasures," and its more magnificent neighbour, "Wretched Lovers." The soprano solo was very expressively sung by Mdle. Tietjens, and the amorous ditty of Polyphemus was what it always is in Mr. Santley's hands. An attempt to encore the latter turned out a failure. Both the choruses were well rendered and much applauded, more especially that in which the lovers are so forcibly warned of coming evil. Following the selection came Weber's *scena*, "Ocean, thou Mighty Monster," splendidly sung by Mdle. Tietjens, whom we have rarely heard in better voice. That the popular *cantatrice* should be recalled amid general acclamations was a simple act of justice after so unusually fine an effort. The choir next sang Wilbye's beautiful madrigal, "Flora gave me Fairest Flowers," in a manner worthy of the composition, and then Mr. Henry Blagrove played—and played excellently well—Beethoven's romance for violin. We need not dilate upon the merits of so familiar a work, and it will suffice to say that, as rendered by our talented countryman, it lost none of its accustomed fascination. "Non piu andrai," by Mr. Santley, and a good deliverance of the conductor's always agreeable *Templar* overture brought the first part to a close. Mendelssohn's "Reformation Symphony" was the great feature in the second part. Mr. Leslie deserves praise for having given this favourite work a second time, especially as the later performance was, in some respects, the better. It was heard, we need not say, with pleasure, and every movement—the *scherzo* not least—heartily applauded. Mendelssohn's "Hear my prayer" followed (solo by Mdle. Tietjens), and with it Weber's *Concertstück*, which Miss Madeline Schiller played in really admirable style. As regards precise execution, intelligent phrasing, and graceful style the young pianist left very little to be wished for.

Mr. Leslie's last concert takes place next week, in our report of which a *resumé* of the season's doings will be included. T. E.

THE monument erected by the "Alfred Mellon Memorial Fund" over the grave of the late lamented artist will be formally inaugurated on Saturday next, at three p.m. The committee invite their subscribers to attend at Brompton Cemetery on the occasion.

ROYAL ACADEMY OF MUSIC.—According to an advertisement in our impression to-day, it was resolved, at a general meeting of the directors, subscribers, and professors of the Royal Academy of music, to appeal to the public to raise a fund to assist in carrying it on, Her Majesty's Government having withdrawn their accustomed annual grant to the institution.

In one respect Signor Piatti is an unfortunate artist. He has a noble instrument and unbounded skill, with but very little good music to play. This is no doubt why he has fallen back upon Romberg, whose Swiss Concerto he is announced to perform at the Philharmonic Concert of Monday next. The revival will be as interesting as Signor Piatti's rendering of the work will be perfect, which is saying not a little.

## NEW PHILHARMONIC CONCERTS.

(From the "Daily News," May 21.)

The third concert took place last night. The symphonies were Haydn's in G ("letter V") and Mendelssohn's "Italian;" an interesting contrast between the genial quaintness of the elder and the poetical romanticism of the younger master. The overtures were Weber's *Der Freischütz* and Cherubini's *Les Abencerrages*. A prominent feature was the playing of Herr Rubinstein—a pianist held in almost as high esteem abroad as Liszt, the style of the two, indeed, possessing somewhat in common. That Herr Rubinstein is a pianist of great powers of execution, unbounded energy, and vigour of style, with a touch at once firm and elastic, and capable of great delicacy, can scarcely be disputed. That his energy is occasionally in excess, his impulse somewhat too unrestrained, and his ardour a little exaggerated, appears to us equally true. In many instances if he would do a little less he would do still better. His chief performance consisted of Mendelssohn's concerto in G—a work scarcely inferior to the great E flat concerto. The concerto in G demands not only exceptional powers of execution but also a high faculty of poetical expression; and perhaps those who have had the good fortune like ourselves to hear it played by Mendelssohn are apt to be a little hypercritical on its rendering by other hands. Herr Rubinstein's performance, with many admirable points, offered also some instances of the demonstrative style to which we have alluded; all the more remarkable since the *andante* was played with unaffected grace and delicacy throughout. His *cadenzas* (in the first and last movements) were neither of them to our taste; the second especially, which was crude and spasmodic, and had no merit beyond its enormous executive difficulty—if that be a merit. The other performances of Herr Rubinstein consisted of two pieces from the *Fantasiesstücke* and *Waldscenen* of Robert Schumann, and Liszt's elaborate transcription of Schubert's *Erkönig*. In each instance Herr Rubinstein was received with loud demonstrations of applause.

The chief feature in the vocal portion of the programme was the exquisite singing of Mdle. Adelina Patti in "Una voce," and "Ah! non Giunge," the latter encored and responded to by "Home, sweet home." Other vocal solos were given by Signor Fancelli and Mdle. Clara Doria.

## OUT OF VIENNA.

(From a Correspondent.)

The Gentlemen's Choral Society (Wiener Männer Gesang's Verein) whose splendid singing on the occasion of the French Emperor's visit to Salzburg was so much talked of, has just received from the Emperor of Austria a magnificent flag, as a proof of his admiration. At one of the *réunions* of the Choral Society, which took place the other evening in the rooms of the Conservatory. M. Goldberg,\* who is now in Vienna, received quite an ovation. Herr von Dumba, the president, being aware that he was in the room, appeared on the platform, and addressing himself to the audience, said—"Gentlemen, I am sure you will have great pleasure in knowing that our countryman, Herr Goldberg, the celebrated professor, of London, has honoured us this evening with his presence." Scarcely had he pronounced the words when all the members, four hundred in number, began to applaud in such a manner that Herr Goldberg was obliged to rise from his seat to acknowledge the compliment.—Herr Sontheim, from Stuttgart has just finished his *Gastrollen* at the Opera. There has been for many years such a want of good tenors that the Viennese public welcomed Herr Sontheim in a most enthusiastic manner. At each of his performances the house was over-crowded, and tickets were sold at enormous prices several days before. He has a splendid tenor voice, resembling in quality that of Fraschini; and although his method is not faultless, he sings with great finish and expression.

THE electric organ, built by Messrs. Bryceson for Her Majesty's Opera, is now completed. We hope to give a description of this remarkable instrument in our next.

\* M. Goldberg, who left Vienna very young, and before devoting himself to music, was a pupil of Mayseder and Leyfried. At the age of ten years he was an admired performer on the violin, for which instrument he composed several concertos.

## CONCERTS VARIOUS.

Miss EMMA BUSBY gave her annual *matinée* at the Hanover Square Rooms before an appreciative audience. The pieces chosen by the clever pianist were Beethoven's trio in E flat (Mr. Henry Holmes and Signor Pezzi holding respectively the violin and violoncello), three of the posthumous works of Mendelssohn (Prelude, *Lied*, and *Etude*), for pianoforte alone; Mozart's sonata in B flat, for pianoforte and violin (with Mr. Henry Holmes), and two pianoforte pieces by Schumann ("Des Abends and Novelletten, No. 1"). The artistic style in which Miss Busby executed each of these compositions gave great satisfaction. She was warmly applauded after each composition. Miss Robertine Henderson and Signor Ciabatta were the vocalists. The gentleman pleased greatly by his style of singing Mattei's "Non è ver," and the lady was compelled to repeat Spohr's "The Bird and the Maiden," the *obligato* clarinet accompaniment of which was well played on the violin by Mr. Henry Holmes. Mr. Walter Macfarren accompanied the vocal music.

On Tuesday Mr. Sydney Smith and Mr. Henry Blagrove gave a recital of pianoforte and violin music at the Hanover Square Rooms, which was attended by a large audience, and resulted in a marked success. Each artist played several solos. Those given by Mr. Smith including Bach's Prelude and Fugue in C sharp, his own "Golden Bells," "Study for Left Hand," and "Danse Napolitaine." In all these the popular composer for the pianoforte showed his mastery over that instrument to the undisguised satisfaction of the audience, who recalled him with acclamation. Mr. Blagrove's solos were a *réverie* and *tarentelle* by Vieuxtemps, and two charming *impromptus* from his own pen. That this artist, who has so long and deservedly enjoyed public favour, acquitted himself well need not be pointed out. The concerted music was, however, the great feature, including as it did, Mozart's pianoforte and violin sonata in A major, Beethoven's trio in B flat, for piano, violin and violoncello; and Mendelssohn's "Tema con variazioni," for the first and last named instruments. In these works (assisted when necessary by Mr. Aylward) the concert-givers left little to be desired, proving themselves to be as much at home as in compositions of a lighter cast. Miss Cecilia Westbrook was the vocalist, and sang, very nicely, songs by Ardit, Sullivan, Boscovitch, and Molloy.

The last two concerts (fifth and sixth of the series) given by Herr Carl Hause at the Hanover Square Rooms, have well sustained the interest excited by their predecessors. On each occasion Herr Hause has been assisted by Mr. H. Blagrove (violin), and Mr. Aylward (violoncello), with whom he has given several concerted works of the highest importance, including Hummel's trio (Op. 93), Beethoven's Kruetzer Sonata, Mozart's quartet in E flat (viola Herr Weber), and Beethoven's trio (Op. 97). All these were admirably performed and extremely well received. Among the solos played by Herr Hause were his own "Impromptu Brilliant" and "Theme Varié" both being creditable to him as a composer no less than their execution showed him to be excellent as a performer. The vocalists on each occasion were Miss F. Armytage and Fraulein C. Baum.

SIGNOR GIULIO REGONDI's concert at the Hanover Square Rooms on Thursday, was in every respect a success. The attendance was excellent, and so, also, were the programme and its performance. Of Signor Regondi's share in the last we cannot speak too highly. He played (with Signor Li Calsi) Mozart's sonata in B flat, Spohr's "Concerto Dramatico," a prelude and fugue by Bach, and an adapted movement from Mozart's Fifth Mass, in admirable style, showing most clearly the extensive resources of the concertina when in the hands of a master. Besides the above pieces, Signor Regondi gave a solo on airs from *Les Huguenots*, and, leaving the concertina for the guitar, two of his own compositions for the latter instrument, which displayed still further his versatility and talent. Signor Regondi was assisted by, among others, Miss Poole; Signor Gustave Garcia, whose rendering of "Non è ver," with the concert-giver's guitar accompaniment, was much admired; and Mr. W. H. Cummings, who sang with his usual genuine expression, "Be thou faithful unto death," and Depret's "Chante pauvre petit."

Miss CLINTON FYNES gave her Fifth Recital at the Beethoven Rooms on Wednesday with her usual success. Miss Fynes played Mendelssohn's Study in F minor, some of the *Lieder ohne Worte*, Beethoven's sonata in F minor, and a selection from Moschelles, Hiller, and Chopin, in all of which she proved herself an able and conscientious executant. She was assisted by Mr. Lazarus, who in Weber's "Duo Concertante" on Danish Airs, made a great impression; Mr. Lazarus also played the *adagio* from Mozart's concerto in A (accompanied by Miss Fynes), in a style which could hardly be excelled. Miss Emily Muir, a rising young singer, and Miss Dove Dolby were the vocalists. The rooms were filled, and the whole performance gave much gratification.—B. B.

Miss EDWARDS, one of the most meritorious of the artists who annually give concerts in the saloons of the aristocracy, received her friends on Thursday, at the residence of Mr. Jamieson, in Prince's Gardens, and was assisted by the Mdles. Doria, Signora Parisotti, Mr. Trelawny

Cobham, Mr. Penna (vocalists); Signor Tito Mattei (pianoforte), Herr Oberthür (harp), and Mr. Lazarus (clarinet). Miss Edwards, as usual, appeared both as vocalist and pianist. She sang, with Signor Parisotti, "Quis est homo;" "Voi che sapete;" a French romance; a charming song, "Sweet and Low," by Grazia, with clarinet *obbligato*, beautifully played by Mr. Lazarus; and a ballad by Signor Bevnigani, "To him I gave my heart." Her pianoforte pieces were a duet by Oberthür for harp and piano, on subjects from *Il Trovatore*, and some selections by M. Ascher and Mr. Cipriani Potter. Miss Edwards evidently gave great pleasure to her audience, who frequently testified their admiration. Among the most successful efforts by the other artists were a duet from *Il Profeta*, by the Mdles. Doria; a song by Balfe, "Didst thou but know" ("Si tu savais"), tastefully sung by Mr. Trelawny Cobham; a duet by Herr Oberthür for harp and clarinet, carefully played by the composer and Mr. Lazarus; and some pianoforte solos by Signor Mattei, who was called upon to repeat his transcription of "Non è ver." Mr. Frank Mori was the accompanist.

Mr. F. WEBER, organist of the German Chapel Royal, gave a concert in St. George's Hall on Monday last, assisted by Fraulein Auguste Mehlhorn, Miss Abbott, and Miss Zuliani (vocalists); Miss Marie Weber, Carl Hause, Herr Oberthür, Messrs. Aylward and Henry Blagrove (instrumentalists). Several of Mr. Weber's works, both vocal and instrumental, were performed with more or less success. Mr. Weber played a pianoforte sonata, and, with Messrs. H. Blagrove and Aylward, a trio; he also gave two performances on the organ, and, with Miss Marie Weber, a pianoforte duet, entitled "The Happy Home." Miss Weber gave with effect one of Mendelssohn's *Lieder* and a *tarentella* by Carl Hause. Fraulein Mehlhorn sang an effective song, "I would I were," accompanied by the composer. Herr Oberthür also played his "Souvenir de Londres" with much effect. The hall was well attended.—B. B.

## PROVINCIAL.

LEICESTER.—A concert, in aid of the funds for the erection of the clock tower, was given recently in the Temperance Hall. Miss Adelaide Newton and Mr. Denbigh Newton were the London artists engaged. Among the local professors who assisted were Miss Gill, Miss Deacon, Mrs. Wood, Mr. Carter, &c. Miss Newton made an impression by her singing in "Rock me to Sleep," and Mr. Newton's voice had ample scope for display in Henry Smart's "Wake, Mary, wake." The lady had to repeat her song, and Mr. Newton gave general satisfaction in the serenade. Mr. Nicholson's flute fantasia was warmly applauded, and Signor Randegger's popular trio, "I Naviganti" ("The Mariners"), sung by Mr. Sergeant, Mr. Carter, and Mr. Newton, was similarly complimented.

WORCESTER.—The following report of the Festival Choral Society's last concert is condensed from the *Worcester Journal*:—

"Sterndale Bennett's *May Queen* was selected as the *pièce de résistance*, a miscellaneous selection following the cantata. The overture was moderately well played; and the rendering of the opening chorus led us to hope that the whole of the pastoral would have been well performed. This hope, however, was far from being realized, the performance being mediocre almost throughout. 'O Melancholy Flight' was quite sufficient to arouse a feeling of melancholy in all who heard it; but there was an improvement in the succeeding solo and chorus, 'With a Laugh as we go Round,' which is the liveliest portion of the work, and was better sung than anything else. The pageant music, which heralds the arrival of the Queen, is quaintly beautiful. For an amateur band this part of the cantata was very fairly performed, although the incompleteness of the orchestra detracted from the effect which might otherwise have been produced. Of the selection which followed the cantata nothing need be said, with the exception that some portions of the overture to the *Crown Diamonds* were excellently played by the band, and constituted a redeeming feature of the concert. There was a large audience."

DEDHAM.—Mrs. John Macfarren's pianoforte and vocal recital, under the auspices of the Literary Society, and patronized by the Lord of the Manor and all the best families of the district, came off last Tuesday, May 19, with great success. The audience manifested their appreciation of a choice selection from the pianoforte works of Beethoven, Mozart, Weber, Mendelssohn, Thalberg, &c., and of Mrs. John Macfarren's brilliant playing, by cordial applause, renewed each time that she quitted the instrument. Miss Bessie Emmett, to whom was entrusted the vocal portion of the programme, has a bright, fresh voice,



and an unaffected manner; she made a marked impression in "Vedrai Carino," and was unanimously called upon to repeat G. A. Macfarren's sacred song, "Late, late, so late," and a Welsh melody.

LIVERPOOL.—A concert was given at the Philharmonic Hall on Tuesday, in aid of the Orphan Asylum. In its notice the *Liverpool Daily Post* observes:—

"The attendance was very gratifying, all parts of the house, except the stalls, being well filled. The audience, though somewhat niggardly in their applause, roused themselves towards the end of the concert. In the absence of an ordinary orchestra, the accompaniments were played on the organ by Mr. Hirst, who did the utmost with the instrument. The part-songs were well sung, Kreutzer's and Hatton's being encored; and it is hardly necessary to say that the performances of the boys' band were received with the utmost favour by the audience, Mr. Palgrave Simpson, brother of the dramatic author of that name, gives his services to the culture of the band, and the success of Tuesday evening will, we hope, lead him to proceed still further by including pieces on the next occasion of higher musical interest. The remarkable talent of the boys called forth many demands for repetition, which were willingly complied with."

GLASGOW.—The managers of the Glasgow Theatre Royal are spirited North Britons, if North Britons they be. Not long ago they put *Edipus at Colonus* on the stage, with Mendelssohn's music, and on Tuesday last they did the same good office for *The Tempest*, with Sullivan's music. In noticing the latter performance the *Daily Herald* says anent our young countryman's early work:—

"It begins with an *andante* movement that at once arrests the attention on account of the simplicity and beauty of its theme. This gives place to an *allegro con fuoco*, carefully instrumented and worked out. The prelude to the third act is replete with grace and beauty, and is certainly one of the most striking in the work. In the overture to the fourth act the most ambitious movement in the composition occurs. It is a very effective piece of writing, and the audience applauded it heartily, an encore being narrowly escaped. Then follows the dance of nymphs and reapers. For this the composer has been fortunate in writing music at once characteristic and beautiful."

The *North British Daily Mail* delivers itself on the same subject to this effect:—

"The chief attraction of the occasion was the music written for the piece by Mr. Arthur Sullivan, who has already acquired high reputation as a composer. Chiefly, we think, it is admirable in the purely instrumental portions. These are at once fresh and delightful in character, and most musicianly in their construction and scoring. As an example of a power in instrumentation, quite rare amongst writers of the day, we might notice the whole of the music of the fourth act. We should add that the music throughout had the advantage of being capably rendered by forty able instrumentalists, conducted by Mr. Foster."

DUBLIN.—The recent "Harp and Vocal Recitals" of Miss Emilie Glover are attracting considerable attention, and her rooms were filled on Saturday week by a fashionable assembly. Miss Glover is a great favourite with lovers of the harp, her performances at the opera-concerts during the Dublin Exhibition having rendered her exceedingly popular. She gave another capital recital on Saturday last, when her duet for harp and piano, entitled "Erin," was performed. Professor Glover played a prelude and fugue from his "Organ Book," on an instrument erected for the occasion. Miss Glover had both amateur and professional vocal assistance on the occasion.

#### WAFS.

A contemporary adjectively describes *Don Pasquale* as a "musical masterpiece of elegant mischief, with a lightsome jest in every bar which is not a liquid protestation of love, or a comic ebullition of senile irritation."

The Paris correspondent of the *Star*, who keeps more than half an eye on music, writes thus:—

"It appears that the Prince Imperial has decided musical tastes, which the Emperor does not wish to be cultivated to any extraordinary degree, as he does not ambition for his son the rôle of a troubadour, so unfortunately adopted by the young King of Bavaria. The ex-King of Hanover is engaged in correcting the proof-sheets of his *Lieder*, which will soon be published."

Those who are fond of logical entanglements, and can appreciate their felicitous unravelment, will be pleased at a trait recorded in proof of the acuteness of old Mendelssohn, the philosopher, as the father of

the great composer was called. In his presence some young sophist propounded this paradox: If the saying that there is no rule without an exception be true, how fares it with the truth of that maxim itself? Mendelssohn's way out of the dilemma was that, in the case in point, the rule was its own exception. It takes some time to see it when you are not accustomed to dialectics, but the answer is perfect.

[Very good, O "Table-talk"-er of *Once a Week*; but "old Mendelssohn, the philosopher," was the composer's grandfather.—A. S. S.]

The gossiping Paris correspondent of the *Telegraph*, thus gossips in that journal:—

"On Saturday Rossini, that, prematurely old fellow, whom the youthful Auber denounces as a man who is not half young, gave a little party, at which one Antonio Tamburini sang. Now this artist also comes into the category of Auber's young fellows, for he was born in 1800, and was in his zenith when he, with Grisi, Rubini, and Lablache, sang "I Puritani," as I fear it will never be sung again. Signor Tamburini sang three *morceaux*, and produced a great effect."

Cornille's house, 18, Rue d'Argenteuil, is doomed to destruction. The Haussmanic fiat has gone forth, and the historic walls will speedily be reduced to dust beneath the city pickaxes. Antiquarians may groan over the spirit of the age, which ruthlessly sweeps all that is antique and venerable into the dust-hole; but Paris must have another avenue, and this new one is to surpass in breadth and magnificence any as yet erected, and will run from the Boulevard des Capucines right up to the Place du Théâtre Français, so you will drive over the spot where Cornille wrote his tragedies, to see them acted at the Français.

There is to be a festival at Grenoble, to inaugurate a new equestrian statue of Napoleon the first. M. Berlioz whose *Harold Symphony* has made an irruption into the classical boundaries of the Gewandhaus Concerts, at Leipzig, will conduct.

Madlle. Emilie Georgi, the well known contralto, has made a successful *début* at La Scala in Milan. An extract from a private letter states:—

"Last night, at a concert given for the benefit of the *Philharmonia*, Miss Emilie Georgi made an extremely successful *début*. She sang the *largo* and *rondo finale* from *La Cenerentola*, and the *brindisi* from *Lucrezia Borgia*. Madlle. Georgi was recalled four times and Prince Humbert was graciously pleased to send her his warm congratulations through one of his *aides-de-camp*."

Madlle. Geneviève Halévy, youngest daughter of the composer, has just been married to a Bordeaux wine merchant.

Auber's *Premier jour de bonheur* still keeps its attraction, not even the increasing heat of the weather being able to diminish its audiences.

The anniversary of the adoption by the Poles of their famous Constitution of the 3rd of May, 1791, was celebrated this year at Lemberg, the capital of Galicia, with more national demonstrations than usual. Huge placards were posted up in all parts of the town with the inscription "3rd of May," reminding the people of the absolutist times of Bach, when the students used to write the memorable date on the walls secretly and at night, the police arresting any one whom they caught, thus reminding the Poles of one of the greatest events in their history. In the theatre a patriotic play was performed, entitled *Kosciusko on the Seine*, after which patriotic hymns were sung, followed by a grand tableau representing the national hero at Raclawice, the scene of one of his most celebrated battles. In the afternoon the Polish Musical Society gave a concert, at which it was remarked that Prince George Czartoryski sang in the chorus side by side with a number of poor men and women of the working class.

KÖNIGSBERG.—Madame Harriers-Wipern has been "starring" it very successfully as Elizabeth in Herr Richard Wagner's *Tannhäuser* and Margaret in M. Gounod's *Faust*. Meedles. von Edelsberg and Georgine Schubert have, also, been singing here, and Madlle. Löwe, from Hamburg, is expected shortly.

COLOGNE.—Franz Schubert's operetta, *Der häusliche Krieg*, is in rehearsal and will shortly be brought out.

PRAGUE.—Kittl's opera, *Die Franzosen vor Nizza*, has been revived, after a lapse of twelve years.

SCHWERIN.—Herr Richard Wagner's *Rienzi* has just been produced here for the first time.

WEIMAR.—Schumann's *Manfred*, with connecting text by Pole, was performed at the 5th concert given by the Singacademie.

MOSCOW.—Alexander Seroff's opera, *Rogneda*, is to be performed here in the autumn. According to report, the *mise-en-scène* will be very magnificent. The Emperor has bestowed a pension of 1500 roubles on the composer for life.

RIGA.—M. Offenbach's *Belle Hélène* has found its way as far as here.

MDLLE. NILSSON.—The bust of Madlle. Nilsson, by M. Francia, which we mentioned in a former number of the *Musical World*, may now be seen at Mr. Mitchell's, Old Bond Street. It is an excellent likeness of the popular artist, in the character of Ophelia.

## MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"A Wish," song; "O'er thee alone," song; "Fair Spring is coming," song. Composed by W. T. WRIGHTON.  
 HORWOOD & CAW.—"Bond Street" for May and June.  
 AUGER & Co.—"Old Song," set to music by H. P. BARNARD.  
 J. WILLIAMS.—Spot's chorus, "The Lord remaineth a King for ever," arranged as a verse anthem by Richard Andrews.  
 DUNCAN DAVIDSON & Co.—"Ask Not," ballad, by Mr. and Mrs. St. Leger; "In the Woodlands," ballad, by Luigia Léall.  
 R. MILLS & SOSS.—"Parliament opens to-day," a joyous song of the seventeenth century.

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